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illustrations there are fourteen badly printed color-pictures, and three of these are done in only one color. The black-and-white prints, done apparently in many cases from poor photographs, are a blot upon the whole book. Compare this book with George Elgood's wonderful book of *English Gardens*, and *Italian Gardens*, or his delightful illustrations to Maeterlinck's *Old Fashioned Flowers*, and we see where this volume fails.

Under such headings as *Our Grandmother's Gardens*, *Washington's Garden*, *Childhood in a Garden*, *The Social Side of Gardens*, *Gardens and Gossips*, *Gardens of Some Well-Known People*, *Some Garden Vices*, *Gardens in Literature*, *Garden Gates*, *Gardens Public and Botanical*, *Winter Wonder*, *Possibilities of the Future*, Miss Hawthorne chats sagely and pleasantly of one of the most delightful of topics. She talks of old Salem Gardens frequented by Nathaniel Hawthorne; of the Cornish Gardens belonging to St.-Gaudens and Rose Nichols; of Mrs. Wharton's garden in Lenox and Mrs. Jack Gardiner's garden in Brookline. A child's inherent right to a garden is one of her claims, and a charming chapter deals with the gardens of literature; nor does she omit a Persian garden, the Countess of Bedford's garden, and the tea-gardens in Walworth praised by Hazlitt, Charles Dudley Warner's Garden of the Golden Summer, and the more recent *Garden of Allah*.

A GARDEN OF PARIS. By ELIZABETH WALLACE. Chicago: A. C. McClurg & Co., 1911.

Elizabeth Wallace, who writes the short, slight, touching essays in this tiny volume, must have lived once in a serious-fronted house on the Rue des Saint Pères, but her bedroom window looked out on a garden—"a wonderful and precious place, more silent and cool because so fearfully near the tumult and the glare." It was a garden full of splendid tall trees and carpeted with velvety grass, surrounded by convent walls, and gleaming with forget-me-nots, pansies, roses. From here the author makes trips to Fontainebleau, describes the garden of Tante Placide's gentle heart, or discourses in the garden of the Vanity of Learning and the inevitable shadows in the garden of Life. Tender, evanescent, slight, and gentle, these essays in and on a garden have a very special charm, and once again it is a pity that they are not better illustrated.

SURFACE JAPAN. By DON C. SEITZ. New York: Harper & Brothers, 1911.

This handsome book, illustrated by color-photographs, is one of the most satisfactorily illustrated books of this season. Mr. Seitz's commentary is light and readable, the first natural observations of a foreigner visiting Japan. It is readable, entertaining, and just what the outsider cares to hear of an unvisited and unknown country. Profanity and abuse being practically unknown in Japan, Mr. Seitz gives an extract from Kelly and Walsh's Japanese *Phrase-Book* of such remarks and terms as may be used to relieve the feelings of the aggrieved. He makes some profound comparisons between the social conditions of the

United States and Japan. The book is beautifully printed on heavy Japanese paper, and the color-prints are exquisitely soft and beautiful.

MYTHS AND LEGENDS OF FLOWERS, TREES, FRUITS, AND PLANTS. By CHARLES M. SKINNER. Philadelphia: J. P. Lippincott & Co., 1911.

This volume is useful rather than ornamental. It contains an alphabetical list of flowers, trees, shrubs, and plants, and in each case mentions the plant's symbolic value and any mythological tale connected with the plant. The book shows research and learning and is a valuable addition to any garden library. The only fault to find with it is that it is cheaply illustrated with a few ill-chosen and inappropriate photographs.

THE BROWNING. THEIR LIFE AND ART. By LILIAN WHITING. Boston: Little, Brown & Co., 1911.

This is an ornamental, well-illustrated volume particularly suitable for a gift-book to any one interested in the most glorious era of Victorian literature. Without any pretense at anything new or of special import, although the author quotes from several unpublished letters of the poet, the volume has much gentle charm and has hit upon the new idea of combining the two biographies in one rather heavy volume. The author's friend, Robert Barrett Browning, appears more often in this biography than in any of the separate biographies of the poets, and supplies a pleasant little picture of the family group.

Miss Whiting has a habit of using more words than her thought requires, and of padding her real matter with a great deal of extraneous and unnecessary comment, theories of Karma, etc., etc., but the spirit of the book, despite the many flaws in craftsmanship, is gentle and lovely, and as a volume of literary gossip, a reconstruction of a most interesting period, it is quite delightful.

THE EARLY LITERARY CAREER OF ROBERT BROWNING. By THOMAS R. LOUNSBURY. New York: Charles Scribner's Sons, 1911.

It is difficult to disagree with Mr. Lounsbury's little book of abuse without a sense of outrage. It seems such a waste of time and energy and thought to write a volume with the avowed aim of attacking a great reputation. It is a commonplace of literary criticism with a certain type of *littérateur* of an earlier generation in America to say that, if Robert Browning had been educated at a public school and an English university he would not have written Browning's works, but something quite different; certainly something more suited to the taste of the average university professor. Perhaps he would have written Lowell's Poems, or Clarence Edmund Stedman's. We are perfectly certain that even these advantages would not have induced him to write on Spelling Reform or the Standard of Usage in English, though we might then have been spared the present little volume of detraction.

It is quite evident that Mr. Lounsbury has been excessively annoyed by the more difficult of Browning's Poems, and even more annoyed by